Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

II. Questions.

1. How many lessons are needed for this?
2. What grade of maturity is demanded?
3. Will the girls be interested? Try it.
4. Criticise in some other way than to cry "too hard!"

ART.

JOHN DUNCAN.

SOME questions with regard to the teaching of drawing reappear from time to time, and the following is an attempt at replying to one or two These paragraphs form a condensed report of a discussion in the pedagogic class put into the form of question and answer.

Q. Is it enough to provide opportunities for drawing, while the work is left undirected?

A. This is analogous to turning children loose on a field excursion and calling the meager results "nature study." Teachers must see to it that these opportunities in each case are properly used.

Q. To state the same question in a different way, do you not think the children get a good deal in the mere practice of drawing?

A. All "busy work" with the pencil or paint brush is not educative drawing; it may be the worst kind of industrious idleness, blunting the sense and corrupting the taste.

Q. How should one criticise children's drawings?

A. There should be no destructive criticism. One should say, "Thus the line should go," "Let me show you how to mix the tint;" never, "Your colors are false!" or "Your lines are askew!" Elicit the child's own ideas by question and suggestion; help him to realize *himself;* if need be, lift him *over* an obstacle in his path, if it fret him overmuch.

Q. I saw you doing a face for one of the children of the eighth grade. Do you think that was the right thing to do?

A. In that particular case, yes! The boy's critical power had far outrun his skill; he could not do the face in such a way as to satisfy himself, and if I had not drawn it for him, the time would have been consumed in fretting. As it was, he settled down to the work and made something of the rest of it. Next time he will at least be better able to deal with the more difficult parts of the drawing, having felt his own powers in motion and gained some little confidence in himself in the doing of the rest of the work. Neither he nor I deceived ourselves into the belief that the drawing was other than our joint production.

Q. Can a teacher instruct or direct work in which she is not herself competent?

A. Origen has said: "Never teach pupils anything that you do not yourself practice." (That means, never *pretend* to teach, for it is impossible to teach something in which one is not wise.) It seems to me that that is a very good and sound educational principle. Of course, to refer back to the illustration from nature study, I do not mean to say that the teacher who is incapable of directing her pupils in science should keep them indoors all the time; the teacher must allow her children to draw, though her active participation would only hinder and not help them.

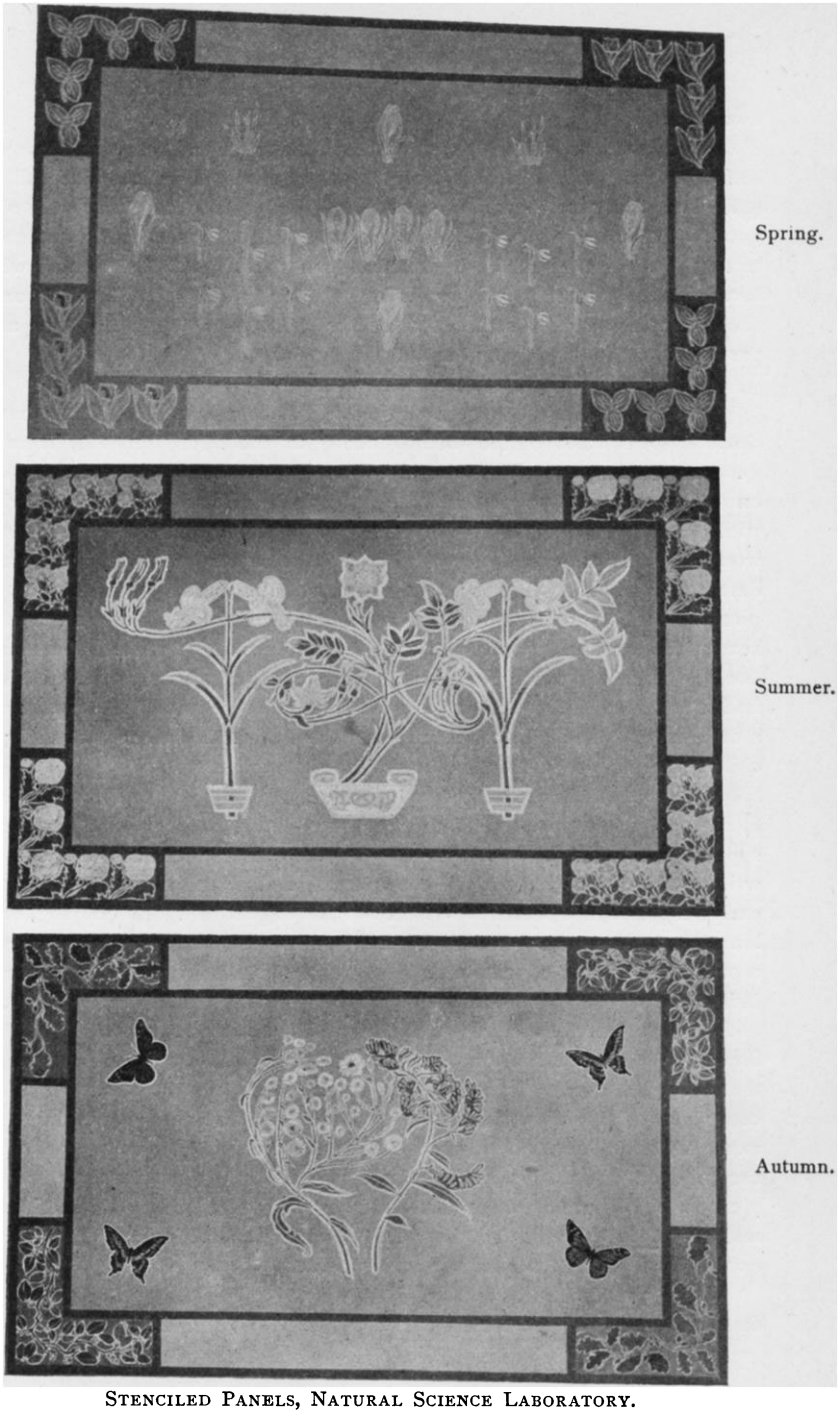
Q. Should we begin with something easy?

A. Progress is not necessarily from the easy to the difficult, but, as Spencer puts it, from the homogeneous to the heterogeneous, from the general to the particular, from the vague to the definite. One thing is in one sense as difficult as another; we call a thing difficult when we are critical with regard to it, when we see deeply into it. For example, most of us would be satisfied with a very general representation of a horse and make no demand for any very specific details of particular breed or kind. But in a picture of a human being some account must be given of the race, age, and sex, or the least critical of us would remain unsatisfied with the representation. The child's first drawings are such generalizations, and he does not find it any more difficult to make a summary representation of a man than of a three-legged stool. It is the grown-up critic who remains unsatisfied; the child has a modest gratification in his very partial success.

Q. Should children be allowed to copy?

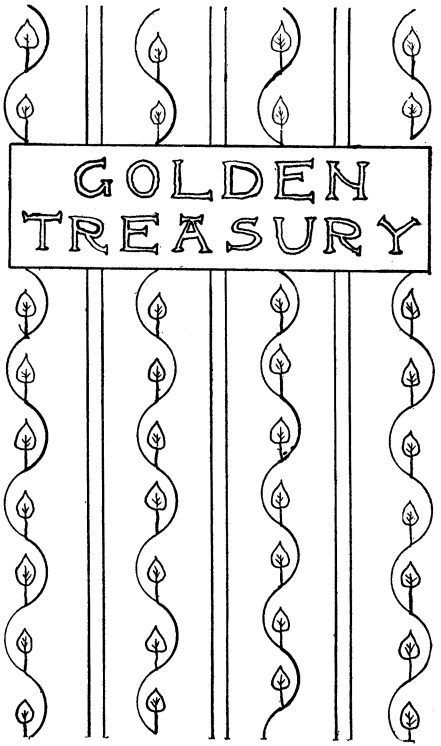
A. All art is more or less conventional — much more so than is generally supposed. A picture is a symbol only certain degrees less abstract than written or printed letters. We all learn to read the language of pictures early; most do not learn to write this language at all. In copying, one is learning to shape the symbols of pictorial ideas, and copying is as necessary a part of an artistic education as learning to write is of a literary education. It is a way of learning technique, and more — it is a way of reading into other and greater artists' conceptions, and of adding them to our own. The desire for self-expression is the central controlling force, all the rest is postponed to that. If the teacher provides the proper conditions the desired skill will come almost entirely subconsciously under the stress of something to be expressed. As the teacher writes before the children, she must draw before the children, and as this kind of language-writing is so infinitely more complex than calligraphy, an infinite number of models must be placed before and around the pupils, so that when the child needs any form to help to express himself it is at hand for reference.

This is an altogether different thing from the teacher's setting something down arbitrarily before the child to copy, something which she thinks is in a

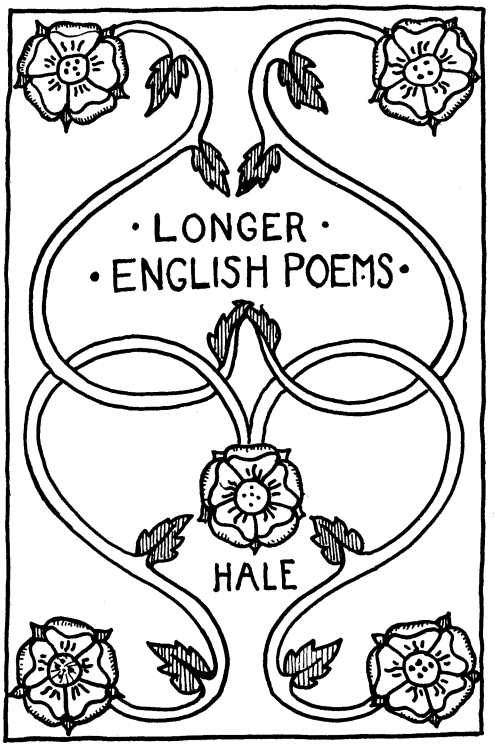


STENCILED PANELS, NATURAL SCIENCE LABORATORY.
By class in decorative painting.

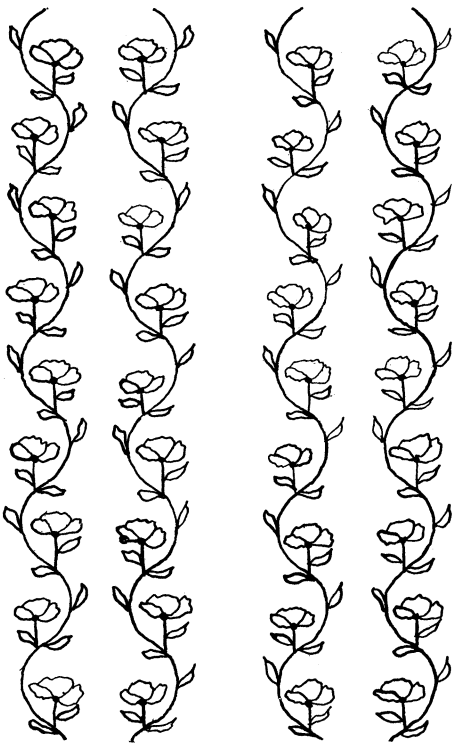
(See articles on "Decorative Painting," under "Applied Art," in the November and December issues.)



BOOK COVER.
—Nina Marion Lunt.



BOOK COVER.
—Frances Maine.



WALL PAPER.
—Nina Marion Lunt.

general way good for him. The contact between the thing and the child's soul may not be established, whereas in the other case the child uses the thing he copies as a channel for his self-expression; he uses it to liberate and to invest with power his own creative energy. We ought to have a great many pictures and casts in the schoolroom.

MANUAL TRAINING.

IRA M. CARLEY.

THE seventh grade has completed a set of sewing benches for use in bookbinding, a working drawing of which is presented with this. This simple piece of apparatus is made as follows:

A platform strengthened by cross-pieces screwed underneath, 2½ inches (to center) from the front edge of this platform; parallel to it, a slot (*S S*). At either end of this slot is an upright wooden screw upon which work the wooden nuts *C* and *D*, which serve to adjust the horizontal rod *E F*. The cord which is sewed in the back of the book is fastened to the horizontal rod and, passing through the slot, is secured underneath the platform and kept taut by turning the nuts *C* and *D*.

For the wooden screws and nuts cabinet-makers' hand-clamps were used, the handle ends being turned down to ¾ inch, with a shoulder to fit tightly to the surface of the bench.

As a further help in its work in bookbinding, the grade is planning a heavy vise for holding the books in smoothing the ends and shaping the backs, and also a strong screw-press for flattening the books when bound.

In the upper grades a number of pieces of individual work, both in wood and metal, are being undertaken, and, when these are completed, photographs and working plans of the best results will be presented.

The most interesting piece of work which is being done for the benefit of the whole school is the out-of-door gymnasium. Early in the year the children were asked to offer suggestions for this gymnasium, and a number of sketches, as well as several models, were brought in. These were shown to the classes which would be most directly concerned in the building, and a general plan was decided upon, although many details were left for further consideration.